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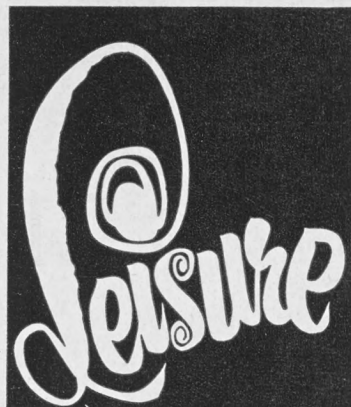
RECREATION AND CULTURAL DEVELOPMENT MAGAZINE

Editor
H. E. MARTIN

**RECREATION AND CULTURAL
DEVELOPMENT STAFF**

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QUOTE OF THE MONTH

The American theatre of today, with its insistence upon naturalism and its timid avoidance of what might possibly be considered "ham," does not encourage acting. There is no room for great acting in little plays; as a mixed-up kid you can be poignant, you can show great promise, but you cannot be great. It is unfortunate that the American theatre for some years has been obsessed with the problems of mixed-up kids—albeit often kids of forty-seven.

—Tyrone Guthrie, **Greatness in the Theatre**

GRACE MEMORIAL CHAPEL

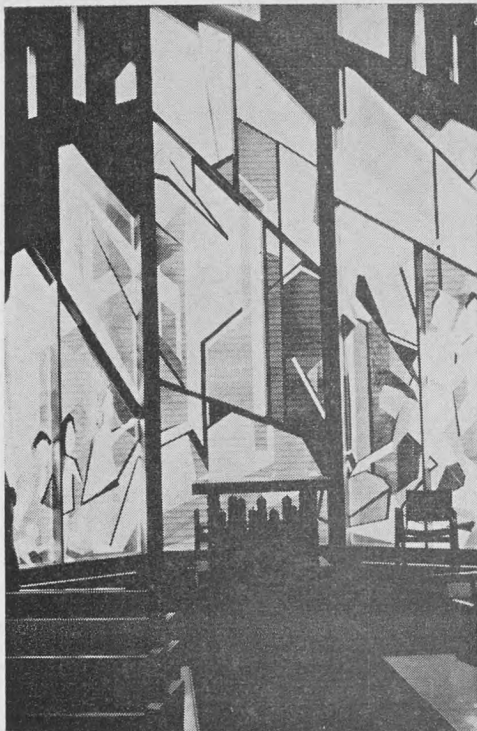
The works of Alberta artists were chosen for inclusion in this beautiful chapel in Calgary, which was dedicated just one year ago. These are splendid examples of the craftsmanship and talent to be found in our own province.

A stained glass memorial window, combining her distinctive artistic style with a new process in glass, was the personal gift of Janet Middleton to the Grace Memorial Chapel, Grace Presbyterian Church in Calgary.

The window is without the leading which is traditional with stained glass work. Instead, pieces of coloured glass are fitted directly together, then laminated to plate glass. The result is an uninterrupted flow of colour, from topaz and gold at the bottom to rich blues and purples at the top. It depicts the world's peoples looking up at the mountains,

symbolizing man's striving for a spiritual life on a higher plane, and was inspired by passages from the Book of Micah.

Janet Middleton, who is widely recognized for her high teaching standards in painting, studied painting with Professor H. G. Glyde, A. Y. Jackson, and Dr. Walter Phillips, and sculpture at the Winnipeg School of Art with Billie Lang. A British Council Bursary enabled her to study Graphics at the Slade School in England, and this was followed by a grant from the Province of Alberta for further study in Europe.



The stained glass window of Grace Presbyterian Church, designed by Janet Middleton. Silhouetted in front is the communion table, symbolizing a wheat field, designed by Katie Ohe.

The lovely symbolism of the Baptismal font, representing Christ and a child, was carved by Alberta artist Katie Ohe. Miss Ohe, an instructor at the Allied Arts Centre in Calgary, is a graduate of the Alberta College of Art, and won a Lismer Scholarship for study in Eastern Canada, and spent two years at the Art Student's League in New York. She does most of her work in pottery, and has had it shown in the major shows throughout Western Canada and purchased by some of the major collectors.

Miss Ohe also designed the pulpit, in the form of an open Bible, and the communion table, representing a wheat field and bread, although these were carved by Mr. Gino DePaoli.



DESIGN ASSOCIATES:

a partnership of individuals

Two of Alberta's most gifted craftsmen have combined their talents in an unusual business venture.

Two individuals, each an artist and craftsman in his own right, operating as individuals but sharing the premises and the company name, make up the personnel of Design Associates, located at 120 - 12th Avenue S.W., in Calgary.

Ed Drahanchuk, a graduate of the Alberta College of Art in Calgary, is the potter. Clay is his main medium but he also produces batiks and graphics.

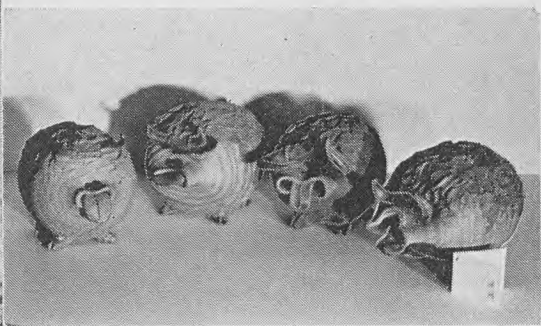
Mr. Drahanchuk has developed a full line of pottery, from ashtrays to ceramic sculpture. All items are original, one-of-a-kind, and mostly wheel thrown. The clay and glaze formulae were developed by him, and he has constructed all his own equipment, including the down-draft kiln. The high-firing clay which Mr. Drahanchuk uses is from the Cypress Hills area of Alberta, while the glaze is

basically a clay from the Rocky Mountain region. Glaze decoration is used as accent only, or where functions demands it, as Mr. Drahanchuk prefers to employ texture and engobe decoration mostly, in order to retain the quality and feeling of the clay.

Ed Drahanchuk has received many awards for his pottery because of originality, a sincere, honest usage of clay, form with function and integrated decoration. Among these have been Visual Art Scholarships from the Government of Alberta in 1960, 1961 and 1962; the Manning Memorial Scholarship in 1960 and 1962; and the Queen Elizabeth Scholarship in 1960, 1962 and 1963. His work has been shown at the Pacific National, Canadian National, Calgary and Edmonton Exhibitions, the Stratford Festival Exhibition, The Canadian Ceramics Biennial (where he received the Best Group Award), and Alberta-



Ed Drahanchuk is pictured, left, at his potter's wheel. Below, a punch bowl and cups set, and a whimsical group, illustrate the versatility of Mr. Drahanchuk's work.





The impressive welded steel and enamel sculpture executed by Bob Oldrich for one of Edmonton's new high-rise apartments, Jasper House.

craft. In addition he held a one-man show at the Pottery Guild in Toronto earlier this year.

Bob Oldrich, a former instructor at the Alberta College of Art, works mainly in steel, vitreous enamels and concrete, using other media as the occasion demands. He has been a professional craftsman for the past ten years, and won the National Industrial Design Award in textiles in 1959, as well as the first prize in enamels at the Canadian Ceramics Biennial in 1963. A number of his various sculptures have been purchased by collectors throughout Canada, United States, Switzerland, Germany and Australia.

Mr. Oldrich is presently working mostly on commissioned architectural art-work, such as murals and sculpture. He is developing a full line of vitreous enamel on steel products, the new equipment for which is in the process of development at the present time. New "lines of production", still

in the design stages, are being developed in clay, steel and concrete, and will be on the market within a year.

Among his most recent commissions have been: Jasper House, Edmonton (a welded steel and enamel sculpture, 60 feet high); the Irrigation Memorial at Lethbridge, for which he was responsible for the design of the complete work as well as the execution of the sculpture-fountain and the concrete mural and arch; four entrance doors in gold-leaf and Japan black at St. Andrew's Church, Lethbridge; a mosaic in wood for the sacristy wall of Holy Trinity Church in Calgary; as well as various residences, churches and office buildings for which he has designed and executed murals or sculptures.

Public acceptance of the work of "Design Associates" has been excellent, and both Mr. Drahanchuk and Mr. Oldrich plan on enlarging their lines of production to make more individual items available for sale.

ALBERTANS RECEIVE TOP HONOURS WITH CRAFT ENTRIES AT EXHIBITIONS IN EASTERN CANADA

Mr. Frank Phillips, metal instructor at the Alberta College of Art, and Mr. Ed. Drahanchuk, recent graduate and member of Design Associates, both won top honours in craft entries at the Stratford Festival. Mr. Phillips' entry of hollow ware in silver and

Mr. Drahanchuk's ceramic entries were chosen as outstanding pieces in the exhibition.

Mr. Phillips has also won first prize in jewellery at the Canadian National Exhibition and an honourable mention for his entry of a silver bowl.

Art and Architecture

Excerpt from article in "Town Talk" by Dorothy Barnhouse.

The past few years have seen a growing rapport in this country between art and industry—between artist and architect. Canadian artists have been commissioned to embellish commercial buildings for such firms as Imperial Oil, Canadian Industries Ltd., Prudential and Sun Life. The artist's hand is increasingly evident in housing developments, supermarkets, public buildings at various government levels, hotels, restaurants, —even the lowly coffee bar.

Edmonton's new Bank of Montreal Building has acquired a wall panel in its main lobby which goes beyond the demands of mere decoration, and is eminently suited to its surroundings.

Ron Spickett of Calgary has created an "airy" sculpture which has a well-patterned and textured identity of its own. It would be, perhaps, more accurately termed a bas-relief construction; an adventure in three dimensions within the confines of the conventional rectangle. Mr. Spickett spent the better part of last winter on this project which is a happy blending of natural elements, copper, sand and stone. He has carefully, meticulously organized these elements into a unified whole whose forms, spaces and volumes have the clarity of a single gesture.

In the artists own words, "the theme is based on an ink wash drawing concept of the prairie. The materials took over transition but you get the picture".

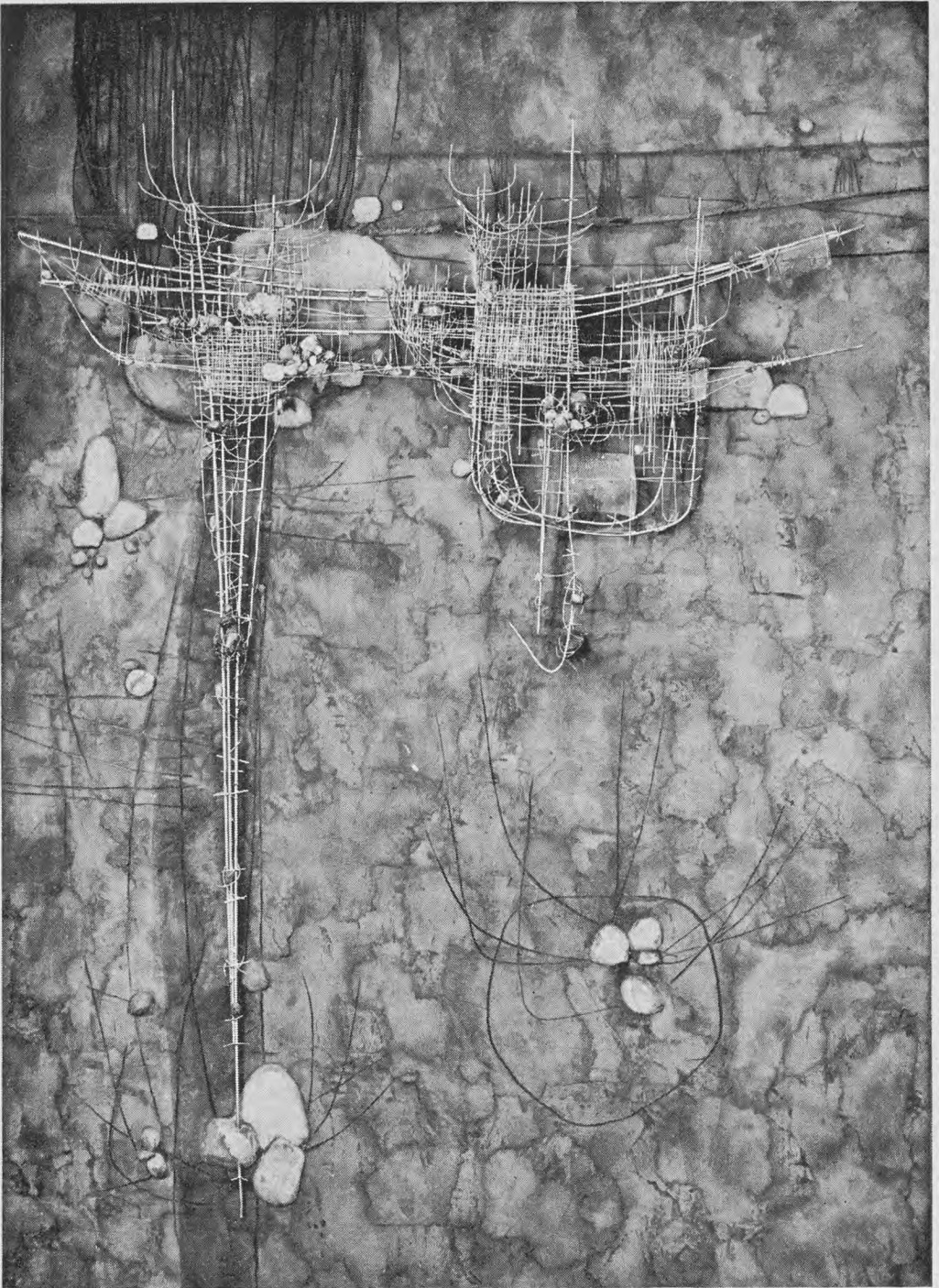
CANADA COUNCIL SCHOLARSHIP AWARDED TO CALGARIAN FOR CRAFT STUDIES

A Canada Council Scholarship, in the amount of \$2,000.00, plus travel expenses, has been awarded to Mr. Rolf Ungstad, of Calgary, Alberta. Mr. Ungstad, a graduate of the Alberta College of Art, was formerly employed by the Arts and Crafts Division, Recreation and Cultural Development Branch, as an instructor and is currently employed by the Alberta College of Art.

Both Mr. Ungstad and his wife Vera, also a graduate of the Alberta

College of Art, have travelled through Norway and Sweden enroute to Finland, where they plan to attend a major craft school and work in a major ceramic firm at Helsinki. Mr. Ungstad is interested in the Scandinavian influence of design in relation to crafts and plans to do research and advanced study in this field.

He expects to be away for one year, at the end of which he will return to teach again at the Alberta College of Art.



"Prairie", mural by Ron Spickett in the main lobby of the Bank of Montreal Building in Edmonton.

Weaving Is Our Business

Exclusive fabrics and special designs are the product of this group of Calgary specialists in weaving and fabric design.

A group of Calgary artists, each one a specialist in weaving and design of fabrics, has gone into business as "Douglas Motter and Associates", in a studio at 2613A - 14th Street S.W., in Calgary.

The studio was formed because these far-seeing people feel that there is now a market in Calgary and in Western Canada for unique and original fabrics. Their main purpose is to provide the opportunity for discerning Canadians to obtain fine quality merchandise which is exclusive, and which is designed particularly for its ultimate use. In production at present are woollen clothing fabrics for men and for women with a range from Harris Tweed to fine women's dress goods; upholstery material in cottons and various mixtures of yarns; curtainings and draperies, wall hangings in contemporary design and with use of various materials; coverlets in traditional or contemporary weaves.

Douglas Motter and Associates hope to be able to produce special hang-

ings for offices and homes; linens for church use; in fact, anything requiring a special use of design. They feel that the number of persons in Alberta today, and the easier economic situation as compared to that of some years ago, may make their project possible.

The length of time required to produce hand woven fabrics is considerable. However, with a "direct from producer to consumer" arrangement, clients may purchase fabrics which are not more costly than articles of comparable quality now on the market.

Instigator and business head of the studio is Douglas Motter, a graduate of the Banff School of Fine Arts majoring in interior design, and instructor of weaving at the Alberta College of Art. He is ably assisted by Mrs. David Cruden, who studied design and crafts in Edinburgh and has produced and shown fabrics in London, England, and Miss Helen Hanzlik and Mr. Derek Whyte, both recent graduates of the Alberta College of Art, specializing in crafts.

CRAFT EXHIBITIONS

Following is a list of the Craft Exhibitions to be shown in Alberta during the coming year. Keep this list handy for reference.

EDMONTON ART GALLERY

9842 - 105 Street
Edmonton

November 8 - December 6, 1963

"Good Design in Textiles"

Examples of textiles designed by Alexander Girard, who is associated with Hermon Miller Textiles, of Zeeland, Michigan. Examples include machine and hand-printed and woven materials.

January 3 - February 5, 1964

"American Ceramics"

"Modern French Tapestries"

ALBERTA COLLEGE OF ART

13th Avenue and 10th Street W.
Calgary

November 1 - November 22, 1963

"Time of the Gods"

Photography of the Mediterranean area, by Roloff Beny, originally from southern Alberta. 21 panels—36" x 30" and 30" x 30".

November 4 - November 29, 1963

"Applied Arts of Early Quebec"
25 photographs.

January 31 - February 28, 1964

"Glen Black Hand Woven Textiles"
Approximately 25 pieces.

February 28 - March 22, 1964

"Modern French Tapestries"

March 23 - April 6, 1964

"American Ceramics"

April 7 - April 27, 1964

"Canadian Ceramics"
Approximately 45 pieces.

CALGARY ALLIED ARTS COUNCIL

830 - 9 Avenue S.W.
Calgary

February 14 - March 5, 1964

"Canadian Ceramics"
Approximately 45 pieces.

April 3 - April 23, 1964

"Glen Black Hand-Woven Textiles"
Approximately 25 pieces.
—"Metal Arts Guild Show"
—"Calgary Metal Crafts"

July 1 - August 31, 1964

"Modern French Tapestries"

An Alberta Archer *in* World Tournament

by J. Roebuck

Irene Paley of Edmonton discusses international competition, and archery as a family sport.

“A THRILLING experience” was how Edmonton archer Irene Paley described her recent trip to Helsinki, Finland as the only Canadian woman representative at the World Archery Tournament held August 23 to 26.

Irene, who is a member of the Edmonton Archery Club, and Frank Jones of Vancouver, were the only Canadian representatives at this international competition at which 16 countries were represented. Most countries sent complete teams, usually three men and three women. Most teams also brought along their own coaches or instructors who could correct any errors in style made during the shoot, thereby assisting their team to achieve better marks than would have otherwise been the case.

“This has been our great weakness all along,” said Irene. “We lack adequately trained coaches who could help us to improve our shooting to the point where we can really compete at the international level.”

The first competitors that Canada has ever sent to an international archery competition, their expenses were shared by the Canadian Archery Association, a grant of \$2,000 from the Federal Government's Fitness and Amateur Sports Directorate and also assisted by various individual donations. It was decided by the C.A.A. to send a number of entrants, no matter how few, in order to get a better idea of the kind of competition Canadian teams will have to face at future international meets.

“Pretty stiff” is the way Irene sums it up. “In many of the competing countries, budding archers can receive expert coaching from a very early age and build up a huge backlog of experience in competitive shooting which stands them in good stead in later years.”

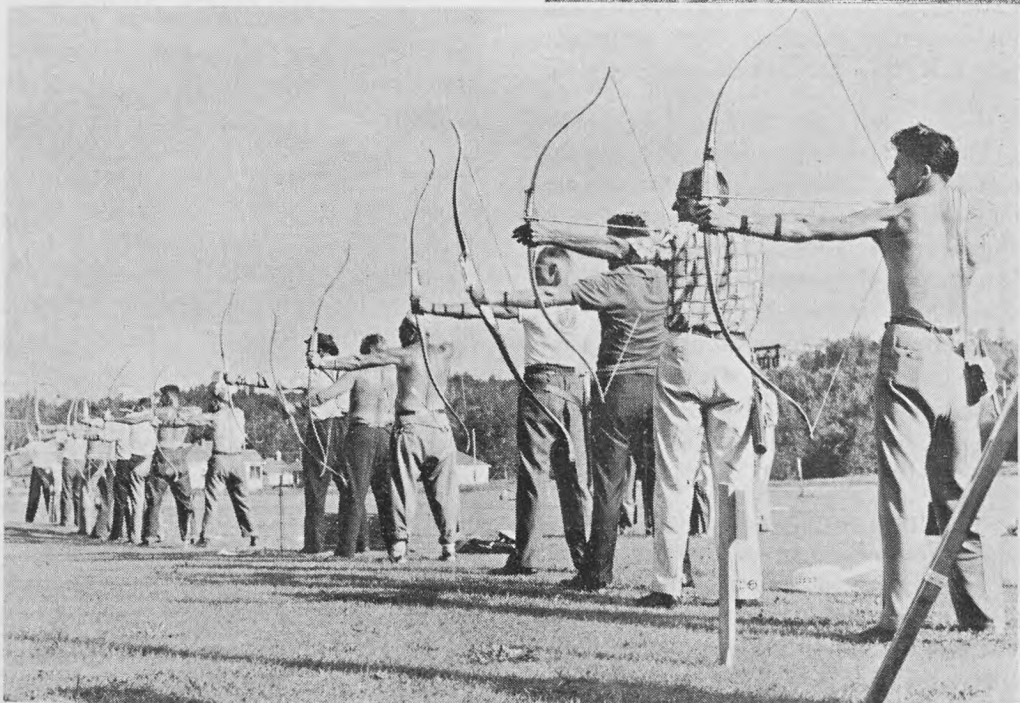
Irene is a member of the Edmonton Archery Club which has 35 members who meet twice a week in Kinsman Park in the summer and in an indoor hall in the winter months. An archer

for four years and an enthusiastic booster of the sport, Irene says that it is like golf inasmuch as once you have obtained the proper equipment, your expenses are quite low. The club welcomes new members and gives them free advice on the proper equipment to use and free coaching in how to use it. The initial investment required is not very high as the club does not recommend the purchase of more expensive equipment until the beginner has had time to become more familiar with the various types and

Irene Paley of Edmonton shows the form which won her a berth on the Canadian Archery Team at Hensinki, Finland.



Men of the Edmonton Archery Club line up for a target shoot.



styles available and can decide for himself.

All beginners start shooting with a much weaker bow than they will ultimately be able to draw. It is easier for them to develop the correct style and shooting habits without strain and after they have learned these, they can then graduate to a stronger bow. It is by no means necessary for an archer to pull the strongest bow it is possible for him to draw in order to be a good archer. In fact, this would soon tire him out if he were shooting an average competition round. Most archers use a bow that is well within their strength so they do not become tired and can concentrate on the correct style.

In archery, as in bowling, curling, golf and other competitive sports, style is very important. The archer must draw and release his arrow in exactly the same fashion every time for consistent results. With sufficient practice, this process becomes almost automatic.

The field archer and the bow hunter shoot under different conditions from the target archer and often appear to shoot instinctively and use no particular style. However, most, if not all, good field archers first learned their bow handling while shooting at targets over measured distances with light bows and graduated later to field archery after first developing the proper style.

Hunters, particularly, use heavy bows and do much of their shooting by almost pure reflex action which gives them little time for consciously aiming and shooting, and they are often in an awkward position to boot.

The most successful bow hunters have had a sound basic training in target archery before taking up hunting. Anyone thinking of going bow hunting would be well advised to first join their local archery club and find out what it is all about before investing any money in equipment, say the experts.

Every year a number of hunters have their enthusiasm fired by articles in various magazines. They buy quantities of expensive equipment and take to the field, only to come back disappointed with the whole idea after failing to hit their game. This situation can be avoided by first obtaining the proper training. Archers in Alberta are indeed fortunate in that the province has set aside a special area in which game may be hunted only with the bow and arrow. All big game anywhere may be taken with the bow and arrow as well as the gun within the specified hunting areas and seasons.

Archery's main attraction and the reason for its tremendous growth and popularity in recent years has been as a sport in which all members of the family may participate and which requires no great degree of strength or athletic ability.

Whatever the reason for your interest in archery, be assured that your local archery club will do their best to help you fulfill it. More club members mean more funds to procure better coaches and equipment which will ultimately enable Canadians to take a bigger part in international competition and give the rest of the world's archers a real run for their money.

Summer Camps - - - Commercial or Casual?

by Hal Martin

Camping in Alberta is a somewhat casual enterprise, with none of the well-organized, professional and expensive camps which are found in eastern Canada and the United States, even though Alberta is most generously endowed with the natural facilities for establishment of such camps.

THE holiday-bent Albertan is a peculiar person. He boggles not at paying eight to twelve dollars a night to sleep in a vacation overnight motel. But he does become upset when it is suggested that a similar price be charged for similar sleeping accommodation plus meals plus recreation plus supervision plus training for one day for his children at a summer camp. It is perhaps largely because of this attitude that Alberta is one of the few provinces that does not have several outstanding commercial youth camps within its borders.

So far, youth camping in Alberta is in what professional campers call the 'pioneer stage'. Of the 40 camps listed in this year's edition of the Alberta Camp Directory issued jointly

by the Alberta Camping Association and the Recreation and Cultural Development branch of the Alberta Government, none is of the professional category such as is common in eastern Canada and the United States. Almost all are underwritten to a greater or lesser extent by parent, church, service or other dedicated organizations. The greatest number of these charge about two dollars a day, and enjoy considerable volunteer help in operation and supervision.

Such do-it-yourself camps are splendid ventures in showing the self-sufficiency of that particular group sponsoring the undertaking. They often serve a vital need providing low-cost camping for those whose incomes do not permit more expensive



Alberta campers receive some instruction in handling boats and canoes, and in water safety, as a part of the program.

holidays. But of sheer necessity, they are limited in their scope, and range of enjoyment and training.

Because many of these camps operate only as the need of their operation becomes apparent, they are poorly planned from the standpoint of continuing development and growth. The common pre-season condition for these supported camps is one of wary alertness on the part of the camp director who, more often than not, is shouldering the camp operation as a spin-off from his normal job. Indications of possible or even potential enrolment come only scant weeks before camp opens.

The search for capable camp leaders, counsellors and cooks gets under way only when it becomes apparent that there may be a camp this year. Whether there will be two, or the dates of either or both, are co-determined on enrolment.

As a consequence, when camp does

develop, there is a hasty weekend work party by the sponsoring organization, generally manned by stalwarts who have been turning out regularly year after year and who are beginning to wonder bitterly where the others of their group are. The harried volunteers who appear at camp time spend the greater part of the camp period getting the camp organized, and only catch their breath, ready for proper camping, just as camp is about over.

The youngsters, who are no fools, return home after camp with a suspicion that (a) they have been grievously misled about the joys of camping or (b) that they've attended a second-class camp and that they would still like to know what camping is really like.

Undoubtedly, it will take some education to get Alberta parents to face a prospectus that blandly prints a fee of \$350 or even \$500 for a month's

camping for their youngster. Yet it is truly only a matter of education, for there can be no argument that today such a fee is sound.

Camp direction is an art, a highly skilled art. Good camp directors are well worth their six to seven hundred dollar a month year round salary. Generally, there is also an understanding on a share of profits over and above the previous year. On the director's ability to satisfy this year's campers and to promote next year's depends the successful life of the camp.

Leaders or counsellors too, are important. They must be actual leaders for their charges, they must have water and other skills, and they must exercise a degree of patience and understanding that is outstanding. Their fees are not inconsiderable.

All young people live by their stomachs, and their impression of camp is influenced tremendously by their food and the atmosphere and surroundings in which they consume it. A kitchen well staffed by cooks who know young tastes and who can cater to them at less than a dollar a day, are people to be cherished and urged to return next year. A cook who insists on thrusting jam other than red jam at the charges during breakfast is a cook who certainly doesn't know his business.

Boats of any type, and especially sailboats and powered boats, are costly items to buy and to maintain. Their cost and their operating costs must be allowed for in camp fees.

Comfortable housing is a must for an enjoyable camp. Such housing is

difficult to produce when only old granaries are available as material. Recreation halls for wet weather programs, sanitary washrooms and all the other amenities again must be paid for and maintained. The only source of income is the camper fee.

It would be footless to emphasize the importance of program at a camp. Yet no program can be conceived and executed without cost, if it is to seize and hold the interest of young people of a variety of ages.

Alberta is one of the most favored of provinces, with hundreds of locations ideally suited to professional camping. Once the breakthrough is made, and a skilled professional calibre camp is built and put into operation, it is a reasonable bet to assume others will follow.

Everyone will benefit. Young people attending these camps will be assured of camping at its best. The provincial economy will benefit, for good camps attract residents from considerable distance. And most of all, the smaller, organization supported camps will benefit from the reflected knowledge and operation that comes from the senior groups. Counsellors will seek training and experience in the smaller camps to qualify for employment in the larger. Amateur kitchen help, selflessly giving their holidays to support their own organization and faced for the first time in their lives with volume cooking problems, will have the practical and proven experience of the senior camps. Best of all, the programs of the smaller camps will reflect the skilled presentations of the others, to the ultimate enjoyment of their own campers.

BOOKS IN REVIEW

Harry J. Boyle is a versatile CBC program development officer who has extended his sphere of activity into television. He has the unaffected interest in life about him that guarantees the awareness of a good writer.

In his first book, **"Mostly in Clover"** he writes with nostalgia of events recalled from his boyhood on a farm in Huron County, Ontario. There is no sugary sentiment in his writings. Each event is described with a mixture of sharp discernment for exact detail that is common to the very young, with a mellowness of understanding that comes with maturity.

The book is actually a collection of short sketches, all recollections. A one-day holiday at the lake; the church social and garden party; the intimacy that comes from old-style family living on the farm, with the grandparents on hand to take their place in the family life; the "spring cures" that everyone underwent, from burdock bitters to sulfur and molasses; the cousins and friends and neighbors that go to make up a community; the hired men and their contribution to the education of a young farm boy; the passing pedlars and gypsies; and above all the immediacy of Nature that surrounded those on the farms in the early days of this century.

There's humor in the book; there's real interest for those whose own

memories go back that far or for those who wished they did. There is no maudish sentimentality to spoil it. Its good reading.

Mostly in Clover, by Harry J. Boyle.
Published by **Clark, Irwin and Company Limited.**

It's been said with some truth that the world is divided into two groups. The fine upstanding intelligent people who like H. Allen Smith, and the others. For that first delightful group, there is new opportunity for them to take off their couth, unlace their shoes and relax while they learn about Tahiti.

Davenport's prize son has poked and pried into the secret life of that South Sea island and come up with a knowledgable discourse, **"Two Thirds of a Coconut Tree"**. As is common to most his books, the author has adhered to his early reportorial training, and jammed a wealth of fact into his manuscript. It may or may not be important fact, depending on the reader's points of interest. On the other hand, the knowledge that most of the vahines in Tahiti are toothless, have big, flat, scabbed and knotty feet and ankles, and are of generous

disposition, may influence the reader's thinking for some time to come.

During their stay in Tahiti, Mr. and Mrs. Smith make the acquaintance of a multitude of unusual people. There is Gauguin's son, making his living scratching childish pictures; the hotel-builder of considerable wealth who spends most his time in shorts and a wide-brimmed hat and calls writers "cock-a-roaches"; a housemaid who is a plumber of no mean ability; a historian who relates the Nails for Romance incident that nearly sank a ship; and the man who operates a rent-a-car business of Dauphines.

Like smoked oysters, Smith is some people's dish and not others'. For those who share his interests, of any age, **Two Thirds of a Coconut Tree** is a steady chuckle.

Two Thirds of a Coconut Tree, by H. Allen Smith. The MacMillan Company of Canada Limited.

Farley Mowat has generated many discussions and strong arguments with his books. A naturalist and outdoorsman, he has for years travelled the Arctic, and come to know its people and its wildlife. On more than one occasion, a book or article by him

has brought about changes for the better in conditions affecting those about whom he wrote.

Above all, his writings have shown a sense of humor, an appreciation of the ridiculousness of a human putting himself in an animal's place, and the reverse. In **Never Cry Wolf**, he describes his experiences when sent by the Canadian Government to observe the habits of the wolf. The study was made for the purpose of designing a plan to exterminate wolves who were thought to be decimating deer and other northern animals.

Farley proves to the reader's satisfaction and his own that the wolf has been a badly maligned animal. It adheres to a definite place in the balance of nature; it is a strong family animal, with almost-human responsibilities; and that man's greed brings about a slaughter of wolves that will result in a highly undesirable unbalanced condition among northern wildlife.

Farley Mowat has written a fascinating book, with information presented in a form that makes hilarious reading and leaves the reader with a strong suspicion that all is not well in the attitude of civilization to Nature.

Never Cry Wolf, by Farley Mowat. Published by McClelland and Stewart Limited.



THE RECREATION and CULTURAL DEVELOPMENT BRANCH

The purpose of this Branch is to assist communities with the organization and operation of broad recreation and continuing education programs that offer opportunity to all; and to encourage talented residents of the province, so that they may best realize their own potential and whenever possible, give leadership and service to their community, thus contributing to the cultural development of the nation.

The Branch offers leadership training, consultive services and financial assistance to communities in developing organization and program.

The staff of this Branch will be most pleased to offer you any assistance they can on request. Use their knowledge to help build your community programs.

For further information please write to:

**Director
Recreation and Cultural Development Branch
Department of the Provincial Secretary
424 Legislative Building
Edmonton, Alberta
PROVINCE OF ALBERTA**

PROVINCE OF ALBERTA

SCHOLARSHIPS 1964

The Province of Alberta will offer scholarships for 1964 in the following fields:

ATHLETICS AND OUTDOOR EDUCATION	ranging from \$100 to \$500
HANDICRAFTS	ranging from \$100 to \$400
DANCING	ranging up to \$500
DRAMA	ranging from \$100 to \$500
LIBRARIANSHIP	ranging from \$100 to \$500
MUSIC	ranging up to \$250
RECREATION ADMINISTRATION	ranging from \$100 to \$500
VISUAL ARTS	ranging from \$100 to \$400

Deadline date for applications is May 15, 1964.

For Further Information Write:

W. H. Kaasa,
Director,
Recreation and Cultural Development,
Legislative Building,
Edmonton, Alberta.

PROVINCE OF ALBERTA
DEPARTMENT OF THE PROVINCIAL SECRETARY

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Deputy Provincial Secretary



Hon. A. Holowach,
Provincial Secretary.

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